1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
Sierra Tarascans

clear honey is desired, it may be strained through silk. The native wild combs contain no wax. The larvae are sometimes eaten, either toasted in their cells or fried. The latter method of preparation involves picking the larvae out of the cells. Yet another method is to toast the larvae with onion, chile, and salt. The latter method is said to be especially tasty, but probably only *panaleros* ever use any of these methods very often.[5]

The larvae of another insect, the *traspanal* (*jicotera* in La Cañada), are also collected and eaten occasionally. This insect resembles the native bee but is a little larger and makes its nest in the ground to depths of 1 meter (3 ft.) or more. No other animal food is collected and the use of the eggs of wild birds was denied with every evidence of distaste.

USE OF MINERALS

Stone, volcanic cinders, and clay are the three mineral resources utilized in Cherán. Tuffs and lavas are employed for house building, foundations, and fences. The materials occur either in the town itself or in barrancas within a few hundred yards of the town. Volcanic cinders are also quarried out of the sides of barrancas, often within the town, and are employed to spread over slippery places on trails, streets, and yards. The supply of materials far exceeds demand, and the public domain affords all needed supplies.

Most of the rock used in Cherán comes from a quarry on the west face of the hill of Santa Karákua (also called Santiákujákua) within the village. Most of the rock is prised out of the upper face of the quarry in large pieces, which usually are broken up in the fall to the foot of the quarry. The broken rock is then placed in piles, which later comers will not molest. Smaller rocks and spalls are abundant and anyone may help himself to these. The rocks are usually packed by tying them on burros with ropes, while small pieces may be placed in nets or in pack boxes.

Clay is somewhat more scarce. It is used only for tilemaking and brickmaking, as no one in Cherán makes pottery. A sufficient supply of clay for all present needs is dug out

[5] At Sopoco in La Cañada, Beals was told that the larvae are sometimes eaten raw.

1: Beals E-5 (1940-1941) 1946 NU34 Tarasco NU34
Sierra Tarascans

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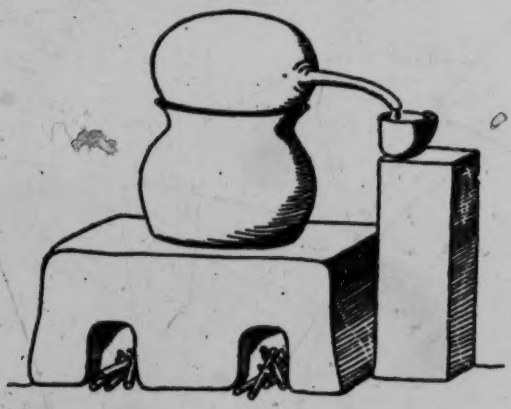
323



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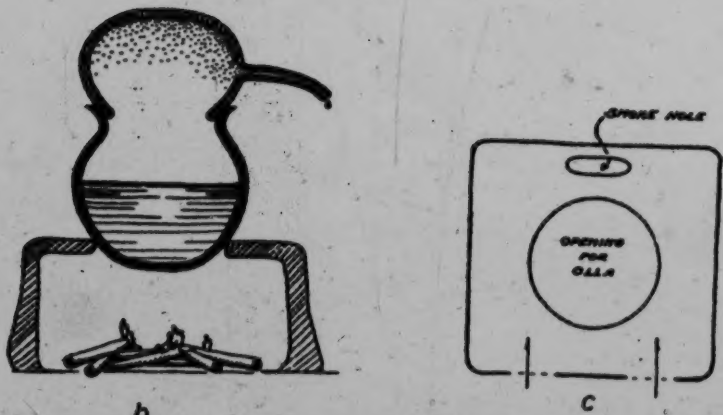

b c

FIGURE 2.—Tarascan still. a, Perspective view. b, Cross-sectional view from side. c, Schematic view of fireplace from above.

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
Sierra Tarascans
[p.190]

314 negligible. Turpentine is produced at any season of the year. The first cut in trees is made about 20 or 25 cm. (8 or 10 in.) from the ground, with a small ax called gúrbia. The initial cut is one-half cm. vertically and 10 cm. horizontally. At the base of the cut a small copper or pottery cup is fastened. The initial cut is lengthened upward each year until, after about 10 years, the cut is 1.50 to 1.70 m. in height. A cut is then started on the opposite side of the tree. Formerly it was the practice to leave the cup for collecting the resin at the bottom of the cut. This wasted considerable resin, and now the cup is raised as the height of the cut is increased. In order to lead the resin into the cup, a small sheet of metal is driven into the tree just above the cup. The cup is emptied every 3 days and the cut cleaned or enlarged.

The collected resin or *brea* is cooked in special stills. An *olla* of resin is placed above a fire-
[323] box (fig. 2). The cover and "coil" are made of pottery (in the village of Patamban), and the turpentine is caught in another vessel. Before the decline in turpentine prices caused by World War II, a kilo of resin sold at 8 centavos in the woods and a 5-gallon tin of turpentine
[435] sold at 18 pesos. In 1941, prices were 4 or 5 centavos for a kilo of resin with a corresponding drop in turpentine prices.

HUNTING

224 Probably no one in Cherán derives any considerable part of his livelihood from hunting. Some men hunt casually because their farms or lumbering activities take them where game is more plentiful. Others hunt a good deal because they enjoy it. Finally, sometimes people hunt because they are poor and thus can augment their food supply or income.

The most commonly hunted animals are deer, peccary (guákin), squirrels (both ordinary, kuínike, and flying squirrels), rabbits, quail, pigeons, and less commonly, armadillos. Other local wild animals are not eaten. Heavy rifles
[411] are used for large animals, usually .30 or .32 caliber, and .22 caliber rifles for squirrels.

Deer are sometimes trapped in pits in the mountains. Squirrels are caught in snares. Horsehair threads are used to make snares to
223 catch quail and pigeons. Quail snares are hung

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
[p.34a] Sierra Tarascans

128 ties. Neither are descriptions of dress or house use entirely appropriate under the heading of manufacturing processes. Nevertheless, there is a certain cultural or associative logic involved which would be violated by too rigid adherence to the literal meaning of categories.

CERAMICS

339 No native ceramic industry exists in Cherán. Pottery is not made, but in 1940 two men, both [323] non-Tarascans, made roofing tile and brick.

[413]

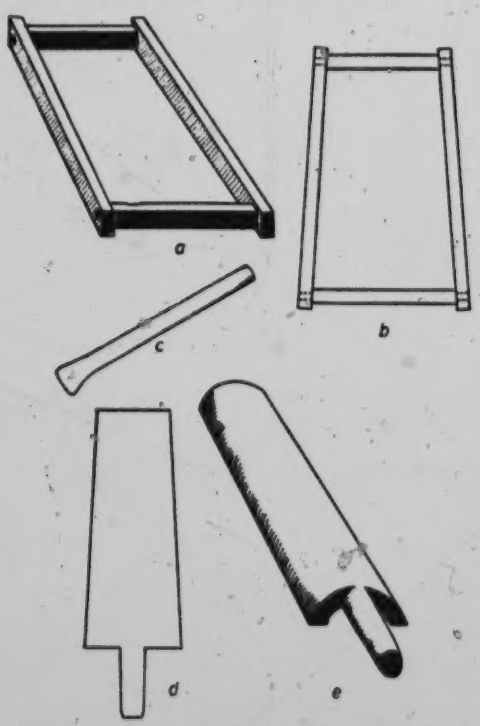

FIGURE 5.—Tilemaker's implements. *a*, Perspective view of the mold. *b*, Direct view of the mold to show proportions and the shape, which is narrower at one end than the other. *c*, Wooden chisel or knife used to loosen clay from mold if necessary (length about 18 inches with other artifacts in proportion). *d*, Outline of the form for tiles. *e*, Perspective view of the form for tiles. The mold is filled with clay and the top smoothed. The mold is then lifted up, leaving the clay on a bench top. The clay is then slid onto the form to receive the curved shape of the tile. After a few minutes drying, the unfired tile is slipped off the form onto the floor to complete the drying process.

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
[p1189] Sierra Tarascans

454 accumulated a substantial contribution without
358 feeling the drain on their finances. In this way the priest accumulated enough money to rebuild the altar and the choir loft as well as make other improvements.

454 This procedure would have amounted to little more than a clever money-making scheme had not the priest projected it much more deeply into Cherán life. At the same time he gave the pig banks to the adults, he gave smaller banks to all the children. The children he instructed, not to save money for the church, as one might expect, but to accumulate their centavos so that when a fiesta came along they would have money to buy what they wanted and have a good time. The result of this procedure was that today the majority of Cherán residents, both adults and children, each has his bank, in which he accumulates small change, and the habit of saving, usually for some specific end, has become quite common in the town. A
[323] regular part of the pottery stocks brought to
[532] Cherán at fiestas are pottery banks, now made not only in the shape of pigs but in the shape of many other animals, with a frequent touch of the fantasy and caricature which characterize Tarascan modeled pottery.[33]

THE PRIEST AND THE CHURCH ORGANIZATION

793 The priest, of course, is appointed by the Bishop in Zamora. At the time the study began, the resident priest had been some years in Cherán and evidently was popular and well-liked. Shortly afterward he was transferred to another parish, and considerable efforts were made to persuade the Bishop to change his mind about the appointment. A petition was also circulated and taken to the Bishop. Considerable feeling was generated by the Bishop's adamant stand on the matter, and for several weeks no request was made for a new priest in hopes of getting a return of the former priest. When the old priest returned for a visit and to settle some business affairs, the entrance to the residence was ornamented with flowers and pine

[177] [33] The pig bank, as is well known, was introduced to Mexico by the wife of the late Ambassador Morrow. Those interested in making anthropology a predictive science might well be somewhat heartened by the devious, even fantastic, route by which the pig bank and the savings idea were transmitted to Cherán and became a part of Cherán culture.

527 Somewhat later, after the storm had subsided,
533 the *chirimía* band arrived. Four or five players
on an oboelike wooden instrument (with a
[534] double reed mouthpiece and a number of finger
stops) played in unison, accompanied by a
drum. They played for some time in the arcade
before the municipal building. The shrill
music, played with great verve and noise,
seemed vaguely familiar and finally became
recognizable as the "Beer Barrel Polka." It
remained the favorite and almost only piece
played by the *chirimía* band throughout the
fiesta.

Sunday the market was in full operation, and
527 the plaza and adjoining streets were jammed
with people (pl. 4, lower right). Not only
were most of the residents of Cherán on the
[443] streets, in some cases making extensive pur-
[323] chases (this is the only time of the year that
pottery is sold in Cherán, for example), but
there were hundreds of visitors. The bands
played early in the morning. The young men
were busy working on the bull ring.

[796] The High Mass was celebrated about 10
o'clock, with the church filled to overflowing.
527 About 12 o'clock the first moro appeared on
535 horseback, followed in a short time by the
other two. They rode slowly around the plaza,
followed by one of the bands. After a short
time the moros went to lunch without dancing.
[574] Many people invited guests home to eat with
them at this time, often issuing invitations well
in advance. To a lesser extent, guests may be
invited on other days of the fiesta. About 3
o'clock the moros returned and sat on their
horses in the plaza in front of the church while
the bands played. The moros then went to the
municipio, dismounted, and danced in front of
the building. Remounting, they returned to
the church and danced in front of the church.
Many people were openly critical of them for
not dancing first in front of the church. After
the performance in front of the church, the
dancers went on foot down the main street,
dancing in front of various stores until about
[542] 6 o'clock, when they went to eat again. During
the afternoon a basketball game was played
between Cherán and Paracho. It aroused little
interest.

527 In the evening the big *castillo* or fireworks
389 set was to be burned. Not until after dark

796 saint's image. At each stop the priest prayed and there was an alms collection. A band played intermittently nearby, and while the procession moved it was accompanied by two *chirimías* and a drum. The dancers formed part of the procession, wearing heavy elaborate crowns.

On August 10, part of the fiesta was observed at San Lorenzo. There were four moros, the last one to enter the large atrium of the church being preceded by two *chirimía* players and a drum. After entering the atrium, the band played, and the horse of one moro, a beautiful animal, danced to the music. Groups of men carried *cuelgas* to the church. These were long ropes wrapped about with plants and hung with fruits and bread. Accompanying the *cuelgas* were women with cornstalks and elaborate paper decorations. At the church a minor crisis developed when one of the two priests, a young man, tried to prevent some of the men from entering because they were obviously very [793] drunk. "God does not wish it, the Saint does not wish it, and I do not wish it," he exclaimed, quite unconscious apparently of the implications of the order of his statement. The groups barred from the church waited patiently outside until the Mass began and then went quietly in.

After Mass, the images of the patron saint, San Lorenzo, the Virgin, and Christ were brought from the church, decorated elaborately with the *cuelgas* and the cornstalks and paper ornaments. The moro dancers dismounted and paid their respects to the saints one at a time. Then they danced in pairs before the images, mostly walking back and forth in complex figures between the images and the big stone cross and clashing their spurs. Women threw handfuls of small candies over the dancers as they passed, and they shortly were wading thigh deep in small children scrambling for the candies.

The fiesta at Ahuíran, in September, was visited by many Cherán residents. Quantities [272] of *atole de caña*, atole made with the juice from the stalks of green corn, is served. The 438 principal item in the market is pottery, and it ● 323 is believed in Cherán that pottery purchased in the market at Ahuíran does not break easily. It should be noted that Ahuíran does not make

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
[p.131b] Sierra Tarascans

438 pottery and the goods on sale are made at the
323 same pottery-making villages that supply the other markets.

796 The fiesta at Cheranástico for the Assumption of the Virgin is considered a large and important one. Services are held in the church at Cherán on this day, and the date is also observed as a fast day by many Mestizos, in Uruapan, for example.

At Capacuaro the patron saint is San Mateo. Small jars of atole are offered for sale and are purchased, together with the containers, as offerings to the saint. At Capacuaro it is said
[314] that copal smoke is the food of God and that when He eats He smells the smoke. For this reason, it is said, the priests wave the censers when copal is burning.

796 The only town visited where no fiestas or *moyordomías* are celebrated is Urupichio. All
184 the fiestas in this town had formerly been given by *cargueros* or *mayordomos*. People took their duties so seriously that many sold their lands in order to give the *mayordomías* properly. As a result, a few wealthy people came to own all the land. When the revolution came, the town became a supporter of Zapata and later an agrarian town. After the revolution the lands were seized and divided up and the *mayordomías* and fiestas were abolished. The church, which was burned down during the revolution along with the rest of the village, has never been rebuilt. Instead of a religious
527 fiesta, Independence Day, September 16, is celebrated with bands and a *castillo*. The town is planning to have its own band. What the effects of this will be cannot be determined, but if the band is hired out to play at fiestas in other towns it may serve as the entering wedge for reviving the fiestas.

Data on the fiestas of a Mestizo town, Chilchota, are given in Appendix 2. They afford interesting comparative material.

MAYORDOMÍA ORGANIZATION AND THE CULT OF THE SAINTS

796 Approximately 13 saints exist in Cherán
776 which belong to groups only indirectly or not at all connected with the church. Each of these saints is in charge of an individual known as a *carguero* or *mayordomo* during a year or more and is associated with special procedures

2:Carrasco E-4, 5 (1945)1952
[P.199] NU34 Tarasco NU34
Pátzcuaro

178 and in some towns hat making has sur-
463 rendered to factory competition.[60]

Paracho, on the other hand, shows the
322 opposite picture. Here the manufacture of
178 wooden objects (bowls, vases, candlesticks,
chocolate beaters, chessmen, toys, etc.) has
[534] greatly increased in importance. The town
[439] also manufactures guitars for Mexico City
and Guadalajara buyers.[61] Santa Fe pot-
● [323] tery has recently been selling to Mexico
City and even United States curio shops.[62]

The declining crafts are among those
178 producing basic necessities, while the
463 growing ones are luxury crafts depending
in part on the tourist market.

Both the disappearance and growth of handicrafts disrupt the economic independence of the village, for they produce an increased dependence on the national market either in selling the developed manufactures or buying what formerly was produced locally. As in the land situation, however, the older order is preserved to a significant extent. Handicrafts for the local market are still the main economic activity of many villages: pottery, shawls, belts, agave fiber bags and sacks, hats, mats, baskets, metates, furniture still provide the livelihood of many Tarascans.[63]

No matter how important handicrafts
423 may be for the economy of a given village,
578 land tenure is the factor which has produced the conflicts during the revolutionary period. This holds true even for vil-
[438] lages predominantly devoted to handicrafts, like Tzintzuntzan (pottery) and Jarácuaro (hat making).

The conflicts which arose within the villages during the Revolution will presently be discussed.

The Mexican Revolution and the Tarascans

175 After the peaceful Porfirio Díaz period
668 (1877-1911), characterized by the economic development of the country, a period of
423 unrest began in 1910. Under the term 'Mexican Revolution' are usually understood both the armed conflict from approximately 1910 to 1920 and the various governments and their policies from the beginning of the struggle down to the present time. The Mexican Revolution is thus a very complex social transformation which includes all aspects of Mexican life. I shall discuss only those aspects of the agrarian revolution and reforms which concern Tarascan developments. The lit-

60. *Ibid.*, 66.
61. *Ibid.*, 67, 68.
62. *Ibid.*, 63.
63. *Ibid.*, 66-71.

4: West K-5 (1946) 1948 NU34 Tarasco NU34
[P. 57-b]

438 178 [166] An interesting aspect of cottage industries is their ephemeral character. Owing to movement of artisan families from one pueblo to another and changes in markets and fashions, certain crafts disappear in some towns and reappear in others. In the last 160 years 37 Tarascan villages and *ranchos* have lost old crafts or gained new ones; 27 have retained their characteristic trades (table 2).[124] The pottery industry in Santa Fé [323] de la Laguna dates only from the last quarter of the 19th century, and in 1910 hat making was [294] brought into Jarácuaro by a few political refugees from Pichátaro. A large number of Tarascan [282] towns were famed for leathercrafts (saddles and shoes) during the 18th and 19th centuries, but now, owing to changes in transportation and the rise of factory production, local leather products have almost disappeared. Again, the iron craft [325] of San Felipe de los Herreros has practically vanished, for factory-made articles can be obtained more cheaply from surrounding mestizo towns.

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[124] Insufficient data were at hand to determine possible changes in home industries for 20 towns and ranches.

4: West K-5 (1946)'1948 NU34 Tarasco NU34

438 463 178 Some industries, important in pre-Conquest times, have completely disappeared. The fine Tarascan featherwork was nearly extinct by the beginning of the 18th century (Escobar, 1924, pp. 149–151). Furthermore, the use of the ground pith of maize stalks, from which various objects (mainly religious) were molded, apparently flared in the 17th and 18th centuries, and then disappeared (Escobar, 1924, p. 144).

On the other hand, crafts which have persisted in some pueblos for the last 160 years may predate the Conquest. Witness the leatherwork of Nahuatzen, a leather-making center in 1640, where both deer and cow hides were tanned (Zavala and Castello, 1939–46, vol. 7, pp. 361–362); the many towns which still specialize in cotton weaving with the belt loom; the petate-making towns around the shores of Lake Pátzcuaro.

CERAMICS

323 Clayware is indispensable in most Mexican kitchens,[133] and tile roofing is used extensively in

4: West K-5 (1946) 1948 NU34 Tarasco NU34
[P.62 c]

323 most parts of the country. As in pre-Conquest days, the manufacture of clayware in Mexico is still a cottage industry in which various towns specialize.

323 438 Including Tzintzuntzan (largely mestizo), there are nine pottery towns in the present Tarascan area: Santa Fé, Comanja, Zipiajo, Huánsito, Santo Tomás, San José, Patamban, and Cocucho. With the exception of Cocucho, all are located in the čaránda, or clay-soils district north of the Sierra, usually near deposits of suitable firing clay (map 20). The Cocucho potters have always hauled clay from the vicinity of Tangancícuaro and San José, for suitable deposits rarely occur in the Sierra. Other pottery towns, now mestizo, are also located in the northern clay area (Tangancícuaro, Capula, Villa Morelos, Penícuaro). Moreover, other Tarascan villages in La Cañada (Sopoco, Ichán, Tacuro, Tanaquillo), in the Zacapu

[39] The common clay kitchen utensils include various types of pots (*ollas*) for boiling; the *comal*, or round, flat piece placed on the hearth for frying, broiling, and toasting; small saucers (*cazuelas*) for frying and from which food is sometimes eaten; water jugs (*cántaros*); drinking cups (*vasos*).

323 Basin (Tiríndaro), and in the Lake area (San
438 Jerónimo and Erongarícuaro) make pottery on a small scale, mainly for local use.

Modern Tarascans use both the hand and the mold techniques. The latter is usually accompanied by application of lead oxide glaze. The former is still used in only three pueblos—Comanja, Zipiajo, and Cocucho, where it is performed solely by women.[138] In Comanja the lower part of the vessel is shaped from a single daub of clay. A depression is made in the center and the walls are built up with the hands by pressing in small daubs of clay. The outer and inner surfaces are smoothed with a corncob. The result is a well-balanced vessel with walls of even thickness. The vessels are rough-finished, rarely polished, and litharge glaze is never employed. Firing is accomplished by placing pottery on a pile of dried manure. The pots are covered with dried grass (*zacatón*), which, when lighted, ignites the manure. The grass ash is permitted to cover the pots, a hole being left in the center of the pile to permit smoke from the smoldering manure to escape. After 3 hours the pottery is fired to sufficient hardness. The chief ceramic products of Comanja are the large water ollas, called "*comanjas*," which are marketed in the Sierra, the Lake area, and in some of the mestizo towns to the north. Similar ollas are made by an identical process in Zipiajo, but on a smaller scale.

In Cocucho the ceramic process is similar to that of Comanja, except that the base of the vessel is formed on the bottom of a broken olla and part of the wall is built up of rolled pieces of clay (pls. 9 and 10). Firing is also similar, but pine bark and rotten wood, rather than manure, is employed for fuel; this process probably represents the truly aboriginal technique. The Cocucho women make large ollas with thick walls, especially famed as tamale cooking pots throughout the Sierra. This olla, rarely used outside of the Sierra, is called kukúču, from which the village derives its name. The tunúči, a small flat olla used as a *tlascal* (receptacle for tortillas), is also made.

[138] The native hand technique was practised in other Tarascan towns during the 18th century. In 1720, according to Matías de Escobar, "*Es cosa que admirar como que las ha visto en Tripitío* [southwest of Morelia] *como labran cuanto* [less] *quieren, sin las ruedas y moldes de los Españoles. Un pequeño cuero y una mala navaja son todos los instrumentos con que obran*" (Escobar, 1924, p. 143). Both the hand and mold methods appear to be native in Mexico, although the latter was known to Europeans. See Foster, 1948, for a discussion of native and introduced elements in the modern mold techniques.

923 438 The manufacture of these two Tarascan pots is slowly dying. In 1946 only 10 women were making pottery in Cocucho, whereas in 1841 it was made in practically every household of the village (AAM, siglo XIX, leg. 707).

Today by far the greater amount of Tarascan pottery is made with molds by both men and women.[137] None is manufactured with the potter's wheel. All who use molds have taken [177] over the European glaze technique and the firing oven. Tarascan mold-made pottery can be differentiated according to finish. The "Patamban" type, for instance, carries a beautiful green glaze, known and admired over most of western Mexico.[138] Green glaze is also used in Santo Tomás and Santa Fé de la Laguna, having been recently introduced into the latter pueblo. Pottery hand-painted with brilliant floral designs on a background of black glaze is a specialty of Santa Fé de la Laguna. This unusual technique was [177] introduced around 1900, and was readily adopted by the inhabitants, whose former industry was batea painting. As mentioned previously, the inhabitants of Santa Fé de la Laguna began to make pots during the last quarter of the 19th century. Since then their ware has become [439] known throughout Mexico, and some is imported by United States curio shops. In 1936 the technique spread to Tiríndaro, when daughters of a Santa Fé potter married into Tiríndaro families. The most common modern household pottery is the Red ware, either glazed or polished, made in Tzintzuntzan, Huánsito, San José, and Patamban. Before being fired the large pieces, such as ollas and *cántaros*, are usually slipped with a red clay solution and then burnished with iron pyrites. A handsomely polished surface, similar to that of the pre-Conquest wares, results after firing. (Such ware is fired only once.) Smaller pieces are often glazed with litharge. Glazed pieces are fired twice, the litharge being applied after the first firing and the glazed surface appearing after the second. Designs are often painted in white (*tierra blanca*) and black (*tierra* [439] *de hormigón*). Red ware is carried as far as Guadal-

[137] See Foster (1948) for a detailed description of the mold technique used by the potters of Tzintzuntzan.

[138] To produce the green color, pulverized copper oxide (*cobre quemado*) and yellow flinty quartz (*pedernal*) are added to the lead oxide (litharge) solution, which is applied to the pottery before firing. A black glaze is also made by adding a mineral called *tierra de hormigón* and pedernal to the litharge.

4: West K-5 (1946) 1948 NU34 Tarasco NU34
[P. 64-a]

438
323 ajara, Morelia, the *tierra caliente* of Guerrero, and
[439] Mexico City.

Another type of ceramic industry is represented by the clay toy figurines made by the women of Ocumicho in their spare time. The hollow figures are formed with molds in shapes of diminutive horses, sheep, oxen, and men, each with an opening which serves as a whistle. After firing, they are painted and varnished. Owing to complete lack of water near the town in the dry season, this activity is carried on only during the rains. Ocumicho figurines are seen in markets in many parts of western Mexico and the *tierra caliente* of Guerrero and Michoacán.

Red clay tiles, which are slowly replacing shakes in the Tarascan area, are made in some pueblos within the clay belt on the margins of the Sierra. Tanaco is the sole town within the Sierra proper to make this product. In Nahuatzen the
[177] technique of making flat concrete tiles was introduced in 1944. Such tiles are replacing the less durable clay ones in some mestizo towns.

TEXTILES

286 In 35 modern Tarascan villages spinning and weaving of cotton, wool, or agave fiber are carried on as cottage industries. Both indigenous
[177] and European techniques are employed, neither having changed since the 16th century. Since the beginning of the present century, however, factory-made textiles from large Mexican towns have begun to displace some home-woven articles, but indigenous conservatism still supports the native handicraft.

283 **Spinning.**—Formerly Tarascan weavers spun raw cotton from the *tierra caliente*, but at present commercial cotton thread, purchased in mestizo markets, is prepared for weaving by twisting five to six strands on the spinning wheel. Today only raw wool and agave fiber are homespun, the latter with the native *malacate* (uipínu), or hand spindle with round clay wheel, the former with the 16th century spinning wheel (*torno*). (See Beals, 1946, p. 36, for illustration of spinning wheel.)
[316] Both cotton thread and spun wool are usually colored locally with aniline dyes purchased in mestizo markets.

286 **Weaving.**—Tarascans weave all agave and cotton fabrics on the native belt loom (patákua (Paracho); jopáratakua (Charapan, Tarecuato)), a horizontal loom which has a backstrap and is

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PLATE 9.—Cuentzio: Pottery making at Cuentzio. a, Vessel being started from a single dumb of clay. The vessel is worked on top of the mouth of a broken olla. b, and c, Bottom portion of vessel being shaped. d, Piece of clay being rolled out on board. e and f, Sides of vessel are built up by adding pieces of rolled clay.

[End plate-9]

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PLATE 10.—Comanche: Pottery making at Comanche (continued). *g* and *h*, Rolled pieces of clay are worked into sides of vessel. *i*, Sides of vessel are smoothed with scrubber. *j* and *k*, Lip of vessel being shaped. *l*, The finished olla. The vessel was made in about 2½ minutes.

[End-plate 10]